CANADIAN MOVING PICTURE DIGEST

Vol. 22, No. 3 TORONTO 2, CANADA May 17th, 1930

MISS RAY LEWIS!

"The world is cheering you, Norma!"

STOP THE PRESS!

Tell every exhibitor in America

SHEARER'S "DIVORCEE"

TREMENDOUS!

FRISCO—Brought back for 2 weeks after initial first run!
BOSTON—Biggest ever at State, beating "Big Parade"!
OKLAHOMA CITY — Broke all records. Midnight shows added!

METRO-GOLDWYN-MAYER

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

AGAIN the LION ROARS!

"CAUGHT SHORT" SENSATIONAL!

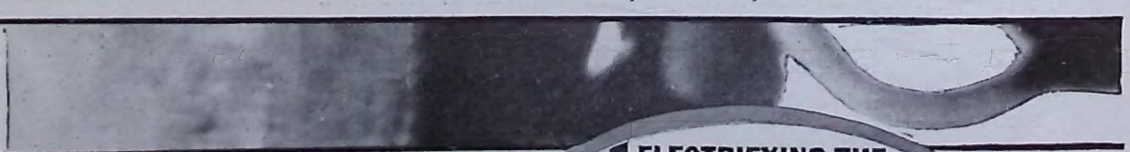
Marie Dressler—Polly Moran setting new laugh records!

LOS ANGELES—Held over 2nd Record-Breaking Week!
DETROIT—Held over 2nd Record-Breaking Week!
SAN FRANCISCO—Biggest business in many months!
OPENING BIG EVERYWHERE!—The season's Sure-Fire Hit!

SHEARER'S "DIVORCEE" TREMENDOUS!

Imagine! Brought back for 2 week engagement after Initial First Run in SAN FRANCISCO!

BOSTON—Biggest gross in history of State. Beats record held by "Big Parade"!
NEW HAVEN—Business within few dollars of "Broadway Melody" record at Poli's.



The Good News Company

METRO-GOLDWY ER

ELECTRIFYING THE AMUSEMENT WORLD!
Preview of the M-G-M new dramatic wonder-film "THE BIG HOUSE" is the talk of the West Coast. Watch for the Talkies' greatest triumph."

Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Managing Director

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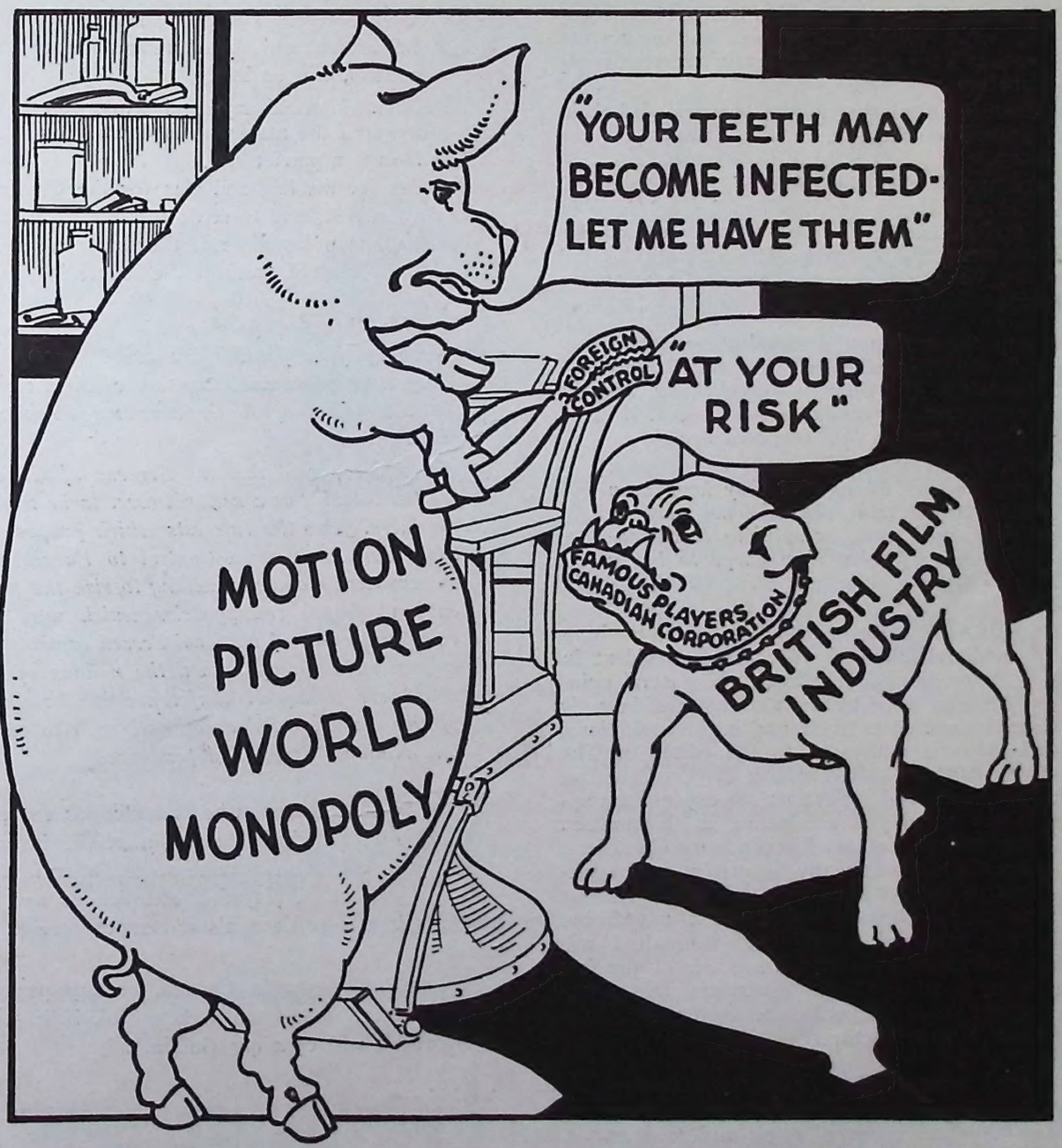
"At Your Risk!"


"YOUR TEETH MAY BECOME INFECTED- LET ME HAVE THEM"
FOREIGN CONTROL
"AT YOUR RISK"
MOTION PICTURE WORLD MONOPOLY
FAMOUS PLAYERS CANADIAN CORPORATION
BRITISH FILM INDUSTRY

"Cast not your pearls before swine, lest they turn and rend thee."--Trade follows the Film.

RAY PRESENTS

RAY LEWIS

ABOUT seven hundred shareholders of the Famous Players Canadian Corp., have sent in what might be termed an unanimous vote to keep control of Canada's screens from foreign domination.

About seven hundred shareholders have signed their names as opposed to the sale of the Famous Players Canadian Corp.

These are agreed that the offer of four shares of Paramount for five shares of the Canadian company is inadequate; and in addition to this alleged depreciation of their investment, these shareholders all vote for retaining of the Canadian company under Canadian or British control.

Among the various communications which Arthur Roebuck, legal counsel for the Protective Association of Minority Shareholders, received, are many expressions denouncing I. W. Killam for his part in this proposed deal!

The language is to the point and strong. These shareholders allege that they have been sold out, betrayed, and they do not seek in voicing their sentiments, or opinions to camouflage their view of what they allege to be "a steal."

WE HAVE before us a letter sent to us from a shareholder, a public officer, resident in Saskatchewan, it conveys the general opinion expressed by the shareholders, in reply to a questionnaire mailed to them, and in their additional communications, it is addressed to the editor of The Digest and reads in part, "Re Famous Players Canadian Paramount proposed steal. First let me express my appreciation of the stand you are taking in this matter. As a Canadian, and the father of seven more Canadians, I cannot express too strongly my opposition to the sacrifice of Canadian independence involved in this stealing of our national mouthpiece and greatest advertising factor. If this proposed "steal" goes through I will use my best endeavors to inform the public of the fact that Paramount is an American outfit, and that Canadians everywhere should patronize and foster only Canadian or British Motion Pictures.

"I have some Voting Trust stock (unfortunately) bought at $51.00 a year ago. I have watched "Famous Players" grow and prosper, and now that the goose is ready to pluck, it is snatched from the grasp of those of us who bought for profit and patriotic reasons, and the manner of its snatching,though legal, I presume, leaves a stench in our nostrils. Killam will some day repay with interest for the manner in which he handled this "trust."

CANADIAN FAMOUS PLAYERS is Canada's Own Screen. The poor man's playground and inspiration, and should remain under Canadian control, win or lose.

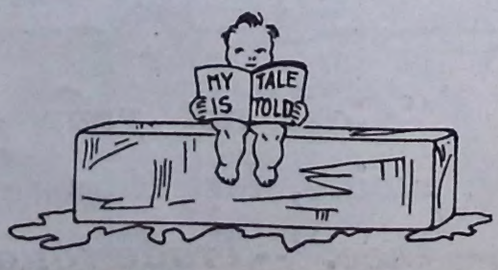
"To Killam I would say, and when you have beggared the man who is down,
The Man is a patriot still,
But alas for the flag and alas for the Crown
When the rich have to settle the bill.
We shall some day discover the sinner we seek
In the self centred greed of the strong."

This Canadian finishes his missive with "Keep up your fight." We are in receipt of many other communications, some which represent the opinion of the Governments, Provincial and Federal.

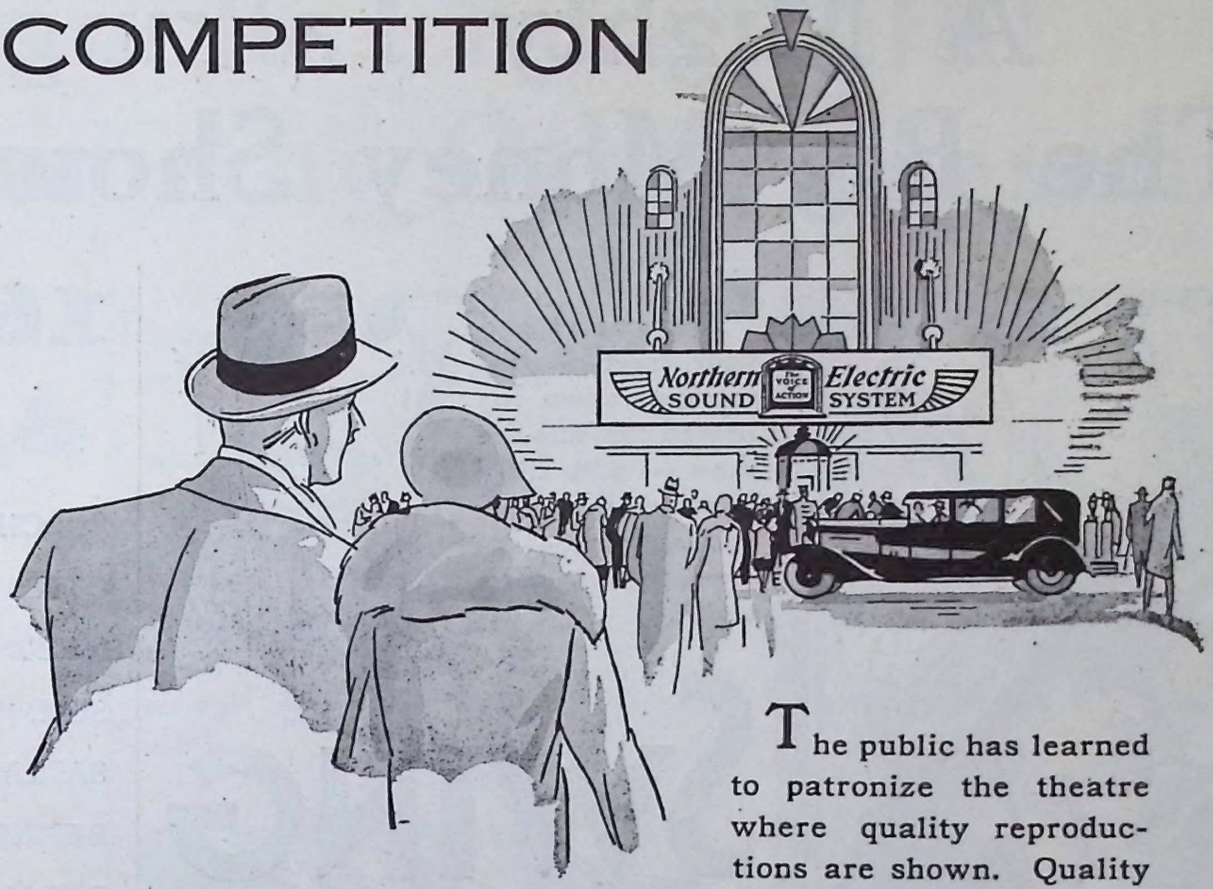
All are agreed that the Screens of Canada are too valuable as a national asset to be traded for lucre. Are the Interests which propose to trade Canada's Screen Control to Paramount, an American Company, willing to risk the present and future contingencies which may develop, the Value of National Screen control, for a personal advantage, when the nations of the world are sitting in conference in their respective countries and on allied boards to maintain National Screen independence?

WILL Killam, who is ambitious to represent the British people in office, inspire any confidence in these people, when it is known that he played a conspicuous and leading part in giving over Canada's screens to foreign domination?

Killam will never in Canada, or any part of the British Empire, live down such a deal, if it ever goes through! It will certainly (kill'im).



MEET TO-DAY'S COMPETITION



The public has learned to patronize the theatre where quality reproductions are shown. Quality in the naturalness of the human voice, and quality in the reproduction of the complete musical scale. It is the theatres equipped with the Northern Electric Sound System that give the best in quality entertainment.

Northern Electric Sound System is the result of fifty years of research in a similar transmission problem—the telephone.

Over 240 theatres in Canada, and 5,600 in the world, are equipped with this System.

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WESTERN ELECTRIC IN U. S. A.

The Big Top Show Com
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The Big Money Show of

The great outdoor spectacle that for generations has proved the sure-fire draw — with all its color, romance, lure, thrills, drama — has come to the audible screen!

SWING HIGH

Pathé Picture

The daintiest, most perfectly formed trapeze girl artist in the world—and he, the finest golden-voiced ballyhoo singer in the circus game. . . See and hear the dramatic trials of this appealing couple in the most elaborate musical extravaganza of the circus ever produced — something brand new!

A STORY YOU'LL LOVE IN A SETTING WHICH YOU WILL NEVER FORGET!

16 - Fa
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OTHY BURGESS, H
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SON, STEPIN FETCH
SALLY STARR, JOH
BENNETT, GEO. FA
BURN, LITTLE BI
LANGAN.

A real circus—eve
phants! 40 acts of a
scenes. An audience
spectacle. The world's
ers, tumblers, equest
and clowns. A compl

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his or Any Other Season!

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EEHAN, MICKEY
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d WILLIAM

rom popcorn to ele-
rcus in the Big Top
2,000 in a realistic
erialists, wire walk-
eze rope performers
rie and a side show.

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The drama of dramas—the entertainment of entertainments—the love story of love stories — the spectacle of spectacles — the thriller of thrillers—the musical extravaganza of musical extravaganzas — YES! That's Pathe's tremendous drama of circus life made into the screen's most perfect talking picture.

SWING HIGH

It's a Box Office "Natural."
A Sure "Business Getter."

Sermons In Motion Pictures

SEVERAL weeks ago we commenced the compilation of a list of pictures, released in Canada, during the past six months, in order to cover the Moral Angle of such releases. This was inspired in answer to an attack by the Secretary of a Welfare Society, who placed Motion Pictures on such a poor level, that in justice to ourselves, and the Industry with which we are associated, we found it imperative to say something for our vocation; and following our reply to this anti-film attack, our own White List of Moral Pictures has been in the process of compilation by The Digest. The following is the third installment which is to be continued in order to show the Industry, and our defamers, that we are much better than they think we are; and infinitely better preachers of ethical values than we think we are.

—EDITOR.

"GREEN GODDESS," with George Arliss, has a fascinating story; and an equally interesting cast in which the star, supported by Alice Joyce, H. B. Warner and Ralph Forbes, gets another opportunity to present his distinctive ability to artistic advantage.

The scene is India, with Arliss as a Rajah, who holds for revenge, "what the gods have sent him," in the persons of an Englishwoman, and two Englishmen.

The trio are doomed to die in order to compensate the Rajah and his people for the death of several of the Rajah's brothers, who have been condemned to die in England, on a charge of murder!

The Rajah has been educated in England; and has a penchant for English; and an idea, that given an English woman as the mother of his child, such a child would be another Alexander the Great for the Rajah's people.

ALTHOUGH her refusal to consent to the Rajah's proposal means death, the Englishwoman refuses the Rajah's offer, but she and her husband's friend, one of the party, do not die, since the husband gets a message through to the nearest British Military Post, although, while transmitting this message, the Rajah kills him.

"The Green Goddess" gives one an insight into the English problem in India; and also presents the stuff of which the English are made, to their glorification.

* * * *

"DEVIL MAY CARE" is a Metro-Goldwyn-Mayer all-talking feature with Ramon Novarro.

This drama which has romance as its motif is adapted from "La Bataille Des Dames."

It is Napoleonic in its period, and centralizes around one of the Emperor's aides, who in addition to being daring and adventurous in War, is equally daring and adventurous in love, selected for his lady of choice, a very staunch Royalist!

THERE is a betrayal, and a very close court-martial, but our hero has an eleventh hour escape from Death into the arms of love; and since the little lady loves our hero more than she loves "His Majesty, the King," the finale is just what lovers desire!

The singing of Novarro is a feature, as is also the other musical chorouses, and solos.

The settings are elaborate; and through the picture there is an air of elegance, of the Springtime of love and ideals. Novarro is very good to look at; and what is termed "good class." "Devil May Care" is good for young and old; and its story can only inspire.

* * * *

"THREE LIVE GHOSTS," with Beryl Mercer and Charles McNaughton is an United Artists Talking picture which has entertainment value all the way through.

If laughter is good for the soul, "Three Live Ghosts" will be canonized for soul-service, for these ghosts certainly make the live ones laugh!

Claude Allister. Charles McNaughton and Beryl Mercer do the bulk of the work and do it well.

The story deals with three British soldiers who are officially dead, but, who happen to be the "most alive trio" of Englishmen, who are in London.

Thornland Freeland received "a feather in his cap" for his direction. The dialogue is as witty as "Punch," and the situations which develop keep pace with the dialogue, good for the whole family.

* * * *

"DISRAELI," Warner Bros., with George Arliss, has been so much talked about that it is not necessary to repeat the story of this most excellent production to the critics of Motion Pictures, in order to convince them that one picture of this kind accomplishes so much good, that it would take many pictorial misdemeanors to upset its meritorious balance!

* * * *

"SHE GOES TO WAR" is an United Artists feature, presented as a silent picture with Eleanor Boardman, Al St. John, Edmund Burnes and John Holland.

The story is another instance of how Motion Pictures may preach a sermon while it entertains its patrons.

"She Goes To War" shows what the War did for women and to women. The heroine is the type of a woman, to whom the word "living seriously" is unknown; who flirts with Life, until the War, into which she enters as another experience, transforms her into a Joan. Disguised as a soldier she gets into a real offensive move; and there learns that War is no fool's paradise, nor wise boy's playground, it is No Man's Land; and those who emerge from its fire, are in reality "born anew."

Eleanor Boardman, as "She who goes to War," goes through this Gethsemane to find her womanhood.

Rupert Hughes furnishes a powerful story, with a moral which is censor-proof!

Henry King gave the picture masterful direction.

* * * *

"THEY HAD TO SEE PARIS," a Fox all-talking picture with Will Rogers and Irene Rich, is as good as it promised to be.

An adaptation of Hower Croy's story, it moves along breezily, dramatically and merrily to a strong finish.

An Oklahoma garage-owner strikes oil; and his family have to see Paris. The mother grows so ambitious that she seeks a titled alliance for her daughter, but still Will Rogers spoils his wife's party, a very "swanky affair" by giving away his dress suit; and appearing on the scene, full of the "wine of life."

THE STORY is rich in humour, and reveals that "social climbing" for genuine, sincere home folks precipitates these real humans onto a plane of humans, who have forgotten the art of being human!

This story also teaches these "over-night millionaires," that they were far happier, before the glamour of much riches made them a prey for exploitation.

Will Rogers and his "homey" philosophy dominate the picture; and make it the success which it is. Such a theme is worth a couple of Sermons on "The Prodigal Son."

Morgan-Powell, Montreal Star, Against Foreign Screen Control for Canada

(Reprinted from Montreal Daily Star)

THE ATTENTION of all those who are seriously interested in the future of the film in Canada is directed to the letter from J. M. Carlisle which follows. It touches, in my belief, the crux of the question. It is the considered opinion of one who is peculiarly well qualified to judge, and who speaks with authority of what he knows.

I have drawn attention, again and again, at the risk of being thought prejudiced, to what I believed, and still believe, to be a real danger to the Canadian film theatre —the insidious film propaganda that is sent out from Hollywood week after week, and which is printed in a certain number of papers in this country, who regard it as filler material and do not stop to analyze its intent.

Having seen film after film made in English studios and privately exhibited here, I know that the British can make both silent and talking pictures as good from any angle as any that ever came out of Hollywood. I also know that, for one reason and another, these films have hitherto stood very little chance of being shown in this country. It is being made increasingly manifest that we here stand in far greater need of moral protection than do our hardier brethren across the Atlantic, and that what is considered quite fit and proper for an English audience, even fit and proper for children in England, is regarded as subversive of the morals of the Canadian adult.

* * * *

But even that is no reason why we should encourage an allied industry to progress in our own country at the expense of British enterprise. There may come a time when our moral status will be regarded as less in need of the nursery attendant, and then perhaps we shall have opportunities to see first-class British films which at present are denied us. I defy any independent and impartial judge, however, to find any substantial reason why we should be fed with Hollywood morals ad nauseam and forbidden the much less insidious European variety.

French films have suffered along with British films in Canada. Of course, one reason is that in the past powers controlling the film theatres have had long-term contracts with the Hollywood producers, and naturally they have missed no opportunity to belittle the products of overseas firms which would compete with them if admitted into this country. The action of the various censor boards I do not discuss. Doubtless they can explain to the public quite satisfactorily why we should regard ourselves as far superior, morally, to our British cousins.

* * * *

But I would take this opportunity of urging the Canadian public interested in the films to give careful thought to J. M. Carlisle's letter—and to watch developments closely during the next three months. There is not the slightest justification for giving foreign interests something for nothing when the interests of those akin to us are vainly seeking a foothold in our midst. The propaganda which has for its continuous text the belittlement of all things British ought not to find root in our soil.

—S. MORGAN-POWELL.

A CANADIAN'S WARNING

Dramatic Editor, Montreal Star:

Sir.—I note with interest the opposition which seems to be developing to the move to transfer control of a prominent chain of Canadian theatres from Canadian to American hands, and hope that the general public is watching this matter, as it seems to have a greater significance than is apparent on the surface. As a Canadian residing in the film centre of Hollywood, I get a good deal of the film talk that goes on, and I think that Canadians should make a point of informing themselves thoroughly regarding the present situation in the "talkie" field.

The fact seems to be that this is the very last moment for Canadans to consider the idea of letting the control of their screens slip from their hands. The world monopoly of the American film interests, which has been so elaborately built up since the war, has never been so seriously threatened as now, with British and European studios turning out talking pictures in rapidly increasing numbers, and talking picture units being organized in the British Dominions; and let us not forget that the next Imperial Conference is only a few months away.

As I write, many of the leading American film magnates are on their way to Europe in a concerted attempt to secure control of the British and European film markets before it is too late. The Canadian matter appears to be just one move in the game to secure actual domination of the world's screens by the United States. But I do not think that Canadians will take the bait so easily.

* * * *

Listen to what the leading film paper of Hollywood has to say on the present situation:

"For the first time in many years, the European film men are in the most strategic position for control of the international film trade, and might easily secure domination of the foreign markets . . . . The truth of the matter is that Europe no longer needs American pictures. The talkies have brought about a situation where the foreign trade is now able to make better films for its own consumption than can be supplied by America. All that England, Germany and France have to do is to make their own pictures, keep the Yankees out of Europe and out of European film companies —and the Americans are beaten."

* * * *

The British Empire comprises some 35-40 per cent of the total American talking film trade; British studios are now turning out talkies, in the face of serious obstacles and opposition, of a quality high enough to make the Americans worry deeply for the future. As I write, I have a list of over 20 British talkies before me, all well reported on. At the coming Imperial Conference, this question of Empire films will be discussed, and the American film trade remembers well what the last conference did to it. French studios are coming on rapidly, and I am surprised that more French talkies have not been shown in Quebec. Moral: Sit tight, play safe and keep the control of Canadian screens in Canadian hands. It will pay.

* * * *

In 1912 British and French films were running a neck-and-neck race for supremacy; the United States was not a serious rival. This can be again, if the studios are allowed a fair chance to develop without interference; and one wonders if Canadians realize their marvellous asset in their two national languages, for making bilingual talkies in the future for both Empire and French markets? But this depends on the ability of the overseas studios to develop their markets in France and the Empire; and is in any case Canadian studios, when they come, must remain Canadian.

* * * *

Watch now for the usual inspired letters from people connected with the American film trade, explaining that British and French studios cannot make pictures, and why the American monopoly must remain intact. They have appeared elsewhere in Canada, and will not be long in showing up. And watch also for the British film "Journey's End," a picture made in Hollywood, but by an all-British company, author, producer, director and cast complete; and use your own judgment as to the future of British Empire films.

(Signed) J. M. CARLISLE,
Hollywood, Cal., U.S.A.,
April 29th, 1930.

Show Business

With the decision by Rt. Hon. W. L. M. Mackenzie King, Prime Minister, to dissolve the present Canadian Parliament this month, a general election to follow in July, many measures now before the House of Commons have gone by the board. Important to all exhibitors in Canada is the intimation that the bill to amend the Canadian Copyright Act has been dropped among others. This bill, presented by Hon. Fernan Rinfret, Secretary of State, would permit the Performing Rights Society and the American Authors and Composers Association to collect royalties on practically all music played in Canadian theatres. An attempt has been made year after year to change the act but something always has interfered.

The Casino Theatre at Arnprior, Ontario, has become the O'Brien Theatre in the re-making. The original structure has been re-built, only the four walls remaining unchanged. The property was acquired by M. J. O'Brien, Limited, of Renfrew, hence the new title. The house will re-open shortly with all audien equipment.

As a stunt for Clean-Up Week in Ottawa, starting May 12, local theatres did not show a variety of handsome homes and gardens as an incentive but acutally screened a series of local eye-sores, the pictures being taken by F. C. Badgley, director of the Canadian Government studio.

WANTED

Experienced Moving Picture Operator, with experience in Sound for first-class up-to-date Theatre. Permanent position to right man, who is not afraid to work. References required, state experience, salary, etc., in replying to this advertisement.

BOX 1—CANADIAN MOVING PICTURE DIGEST

Only six current features have been given complete approval in the latest "White List" issued by the Canadian Council on Child Welfare, Ottawa, this being the second list for 1930. The six recommended films are: "The Vagabond King," "Only the Brave" and "Honey," Paramount; "Cohens and Kellys in Scotland," Universal; "The Aviator," Warner Bros., and "His First Command," Pathe.

Nineteen features are listed as suitable for general patronage. These are: "The Bishop Murder Case," "Burning Up," "The Climax," "Devil May Care," "Happy Days," "High Society Blues," "Hit the Deck," "The Lone Star Ranger," "Melody Man," "Not So Dumb," "The Rogue Song," "Sarah and Son," "Seven Days Leave," "Seven Keys to Baldpate," "Show of Shows," "Skinner Steps Out," "The Sky Hawk," "Song of the West" and "The Vagabond Lover."

Universal's first run theatre at Winnipeg, the Lyceum, was the scene of a hold-up Saturday night by three armed and masked bandits who secured $971.00 in loose change when they bound and gagged Clarence Fisher, assistant manager, and Mrs. Margaret Johnson, cashier, in the manager's office on the mezzanine floor. Although tied to a chair, Mrs. Johnson managed to dial police headquarters on the automatic telephone but the robbers had vanished.

A Correction

In last week's issue of The Digest, an error was made in the Coleman Electric Ad., which stated: "The cash payment is necessary for the very good reason that we are leasing equipment to the Purchaser," it should have read "The cash payment is necessary for the very good reason that we are NOT leasing equipment to the Purchaser."

Announcing Our New Time Payment Plan!

Effective at once, we are pleased to offer our Motiograph Sound Projectors with Baldwin Amplification on the following easy weekly payments with low cash payment:

$1,000.00 Cash with Order.

$85.00 per Week for 1st Year — $53.75 per Week for 2nd Year.

This plan, upon completion of payments in two years, provides our Equipment to the Purchaser fully paid for, and belonging entirely to him. The cash payment is necessary for the very good reason that we are not leasing equipment to the Purchaser, which he never owns, we are selling him Equipment outright, of the finest class in the world. The above plan does not include a Service Charge of any kind, other than Free Service for 30 days after installation, but we will supply Service only as and when required at the usual rates per hour, or we will contract to supply Service at so much per weekly call, so much per monthly call, or as you wish it, at very reasonable rates.

"Courtesy With Service"

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

Round About the Studios

Ruth Chatterton, who will next appear in "The High Road," for Metro-Goldwyn-Mayer.

"Caught Short," Metro-Goldwyn-Mayer's Wall Street comedy co-starring Marie Dressler and Polly Moran, proved its right to be considered the laugh smash of the year, in a sensationally successful opening at the Michigan Theatre in Detroit.

Climaxing his work in a series of sensational talking comedies in four languages, Charley Chase has been given a new five-year contract by the Hal Roach Studios, Inc., at Culver City. Terms of the contract were not made public, but it is known that Chase is now up in the "big money," along with Laurel and Hardy, Chaplin, Lloyd, et al.

Dot Farley, well known comedienne, has been signed by Pathe to appear in a short comedy, "Swell People."

Count Cutelli, who is known in Hollywood as "The Sound Man of The Sound Pictures." Count Cutelli is responsible for the many laughs in Walt Disney Sound Cartoons.

Using a special train of eight cars King Vidor and his "Billy the Kid" staff left the Metro-Goldwyn-Mayer studio last week to set up camp near Gallup, New Mexico. Seventy-five players and technicians were taken along by Vidor as a production nucleus, and extras will be added on location, where herds of cattle and horses will be mobilized. Kit Carson's cave and other locations which figured prominently in the career of Billy the Kid will be used as backgrounds for the new photoplay.

Lillian Roth, Broadway "blues" singer who has recently made a screen name for herself with her comedy, tragedy and versatile singing in "The Love Parade," "The Vagabond King" and "Honey," has just signed a long-term contract with Paramount, prior to leaving Hollywood to make her first picture in the East. She will appear with the Four Marx Brothers at the New York studio in the latters' second vehicle, "Animal Crackers," an adaptation of their stage musical success which they are now starting under the direction of Victor Heerman.

It's here today and with Vitaphone tomorrow! Murray Roth's latest Broadway invasion has netted the Brooklyn talking picture studio eight stars for Vitaphone Varieties. From musical comedy there's Ruth Etting of "Simple Simon," Betty Compton, Jack Thompson and Gertrude McDonald of "Fifty Million Frenchmen," Alice Boulden and Harry Fox. The stars from the legitimate stage are Spencer Tracy of "The Last Mile" and Katherine Alexander of "Hotel Universe."

Mack Sennett has just completed a new comedy, called "The Chisellers" which has nothing to do with carpenters or any Hollywood faction. The short feature personally directed by Mack Sennett, and featuring Marjorie Beebe, Andy Clyde, Nick Stuart, Lincoln Steadman and Patsy O'Leary, is a comedy of the jazz age.

Robert Thornby and Ed. Brady, both veteran character actors have been signed for the wild western sequences of Mary Pickford's current picture, "Forever Yours." Thornby will play a picturesque cattle rustler, and Brady a rancher, both important characters in the furious gun battle which features this part of the story. Direction by Marshall Neilan.

Fifty players from the Tiffany Studios in Hollywood will locate for three days on an old sailing ship at Catalina Islands for "Paradise Island." Kenneth Harlan, Marceline Day, Vic Potel, Paul Hurst, Betty Boyd, Will Stanton, Tom Santschi, and Gladden James are being directed by Bert Glennon in this production. The Isthmus at Catalina furnished atmospheric backgrounds for important sequences in the story, which was written by A. P. Younger and musically embellished by Will Jason and Val Burton.

"The King of Jazz," just completing its second week at the Roxy in New York City, has been re-made for the foreign market in nine separate and distinct languages. They are Spanish, Portuguese, Italian, French, German, Hungarian, Japanese, Swedish and Czecho-Slovakian.

Montague Love, appearing in Tiffany Productions.

Maurice Chevalier is in Hollywood to make his next Paramount picture on the West Coast. It will be under the direction of Ludwig Berger, who last directed "The Vagabond King." The name and nature of the next Chevalier picture have not been made known. It will be his third feature to be made in Hollywood.

Bessie Love has been selected by William LeBaron to head the cast of "Conspiracy" for Radio Pictures. Ted Sparks and Hugh Trevor will be featured with her in the cast of this all-talking dramatic thriller.

There hasn't been a vacant seat at the Central Theatre in New York since "All Quiet on the Western Front" opened there. It has been found necessary to hold three midnight shows a week to accommodate the overflow.

Charming Mary Lawlor, who is featured in Metro-Goldwyn-Mayer's "Good News."

The Phantom of the Opera

Establishes Box Office Records Across Canada

Imperial, Ottawa, 6 days
Tops Best Year's Business during Holy Week

Capitol, Peterborough, 3 days
Established New Record for House

Lyric, Kitchener, 3 days
Phenomenal Business during Holy Week

Grand, Regina, 3 days
Record Business

Strand, Calgary, 3 days
Record Business

Patricia, London, 3 days
Phenomenal Business

Auditorium, Quebec City, 3 days
Record Breaking Business

Princess, Montreal
Contracted for 5 days and held over for 10 days by Public Demand

Lyceum, Winnipeg, 6 days
Established Record

Starland, Winnipeg, 3 days
Record Business

Singing - Talking - Dancing with Technicolor

Canadian Universal Films Limited

Toronto - Montreal - St. John - Winnipeg - Calgary - Vancouver